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Signed Miniatures

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SIGNED MINIATURES

Louis Napoleon, President of the French Republic. (77.) *By Sir William Ross, R.A.*

SIGNED MINIATURES

BY

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INTRODUCTION

Whilst the art of miniature painting has been recognized and appreciated for many years past in this country, we have not as yet acquired a knowledge of the subject at all in keeping with our appreciations. Just as when the modern revival in interest in Dutch pictures came into being, every picture was classed as the work of one of the great masters, so every miniature, or nearly every miniature, passes to-day either under the name of one of the easily recognizable and well-known artists or else is dismissed, not possibly with contempt but certainly with indifference.

The best, possibly the only, means of combating this is by improving our knowledge of the lesser known artists and perfecting that of the greater men, and we have formed this collection mainly with the object of providing unquestionable proof of the work of as many artists as possible.

Our main idea having been to get together miniatures which are not only genuine but are also definitely by the artists named, we have confined ourselves with the exception of the large Ross—of which more later—entirely to signed miniatures, unsigned works, even when their authorship is accepted as correct, having been rejected. This task, we believe, has not before been attempted, and whilst we are aware that a complete survey of the miniaturists would be impossible, yet this collection should be of the utmost value to collectors as it must lead to the verification and identifying of many miniatures which rest at present either under an incorrect appellation or else entirely nameless. Not only the signature, however, has had to be considered; for the work of many artists vary considerably, and in each case it has been necessary to find not only a signed work but a work which apart from the signature would be immediately recognized by a good judge as a fine and representative miniature by the artist.

This then, I think, explains the methods on which we have worked in the undertaking of this task. Needless to say many pitfalls have been encountered: many genuine miniatures, but with wrong signatures, these being usually easy to identify owing to the " faker " not being familiar with the artist's work and putting on both a wrong name, and

moreover a name usually out of all proportion to the quality of the work. Secondly, a large number have been reluctantly rejected owing either to some slight damage, or else on account of the absence of a signature; fortunately, however, this last condition, whilst certainly preventing the inclusion of the work in the collection, has not prevented us from acquiring the miniature.

One apology is necessary; whilst there is no reason at all for doing so, yet at the same time the miniature attributed to Isaac Oliver (No. 55) leaves me with a slight tingle of doubt. There is no real reason for doubting it as it is certainly of the period and the signature is both original and corresponds in every way with Oliver's known signature, and my suspicions therefore probably arise owing to the fact that I must confess to never having seen any of Oliver's work in oil: yet at the same time they are there, and lest some authority shall see the miniature and term it the one blot on the collection instead of one of its gems, I take this opportunity of expressing my feeling. I make no apology for including the unsigned Ross (No. 77) of Louis Napoleon; its interest is far too great for it to be rejected, and it is extremely doubtful if the artist ever did sign any of his " cabinet " works.

LOUIS NAPOLEON, PRESIDENT OF THE FRENCH REPUBLIC.

Ross received instructions from Queen Victoria to paint this miniature and it was presented by her to Lady Farquhar. It was painted in Ross' finest period, and is in all probability the largest work ever painted on a single piece of ivory. Up to the present, I believe I am correct in saying that the two miniatures in the National Gallery of Sir Francis Burdett-Coutts and Miss Coutts have been regarded as the largest works of this artist. The miniature of Sir Francis is on three pieces of ivory joined together with an overall measurement of 14 by 12 inches, and the miniature of Miss Coutts is on a single piece of ivory measuring 16½ by 11 inches : since the miniature of Louis Napoleon is on a single piece of ivory of the extraordinary size of 17¾ by 13½ inches it will be seen that for size it must take precedence of these miniatures. Moreover, it is in perfect condition, and this greatly adds to its interest inasmuch as the National Gallery miniatures in common with most other large miniatures on ivory have suffered through the ivory warping. It was painted when Louis was President of the French Republic and was engraved by F. Joubert, a copy of the engraving being exhibited with the miniature. It was exhibited at the Royal Academy during the year of its execution, 1851, and later in 1860 at the exhibition of Ross' work held by the Society of Arts. The quality of the miniature I will allow to speak for itself.

CASE 1.

In this case one is immediately attracted by the wonderful Andrew Robertson of an officer (No. 45). Painted with a rather paler palette than is usual and less sharply outlined this is a fine example of the artist's work, his great skill being admirably shown in the contrast between the sternness of the armour and the delicate yet masterly treatment of the head.

Directly under this is the fascinating portrait of a lady by Henry Edridge (No. 69). Almost Madonna-like in the purity of the face and accentuated in this respect by the simple dressing of the black hair against a pale background, this miniature will call forth admiration for the sake of the beautiful subject even from those who are unable to appreciate the talent of the artist.

Of the other miniatures in the case, the pair by J. T. Mitchell (No. 26) and the pair by Francois Huet Villiers (No. 29) might well be mistaken for the work of the same artist. Typical productions of the early nineteenth century, they may not be appreciated for their beauty—or lack of it—but they cannot but be admired as examples of miniature painting as applied solely to portraiture. This case contains three examples of the work of Samuel Cotes, an artist whose work always leaves one unsatisfied : with enough talent, had he cared, to become great, he leaves one with the impression that he was always anxious to get his work done and the fee safely in his pocket. James Nixon (No. 48) leaves one with exactly the reverse feeling. Surely in his case the spirit was greater than the flesh, striving always to show more than the ordinary observer sees in the subject's face, he succeeds admirably in his object, but unfortunately his work is rough and unpolished and could never be classed as great.

The Andrew Lens (No. 15) is a good example of what may well be termed the transition period of English miniature painting, and the Eliza Rickerby is a typical example of the school when it was past its zenith and falling into decay.

The Andrew Plimer (No. 38) is good but not great, the gipsy-like face of the girl giving the miniature a decidedly foreign look, albeit a little heavy and stolid.

The Rochard (No. 19), however, is in a very different category : by the only artist of the period who retained the

78 SAMUEL COTES 1739 - 1818
48 JAMES NIXON 1741 - 1812
115 ANDREW B. LENS WORKING ABOUT 1750
39 ANDREW FLIMER 1705 - 1737
43 ANDREW ROBERTSON 1777 - 1845
79 FRANCIS T. ROCHARD 1798 - 1823
26 J.T. MITCHELL WORKING 1790 - 1820
26 J.T. MITCHELL WORKING 1790 - 1830
69 HENRY EDRIDGE 1769 - 1821 ARA
44 SAMUEL COTES 1739 - 1818
78 SAMUEL COTES 1739 - 1818
129 FRANCOIS HUET VILLIERS 1772 - 1813
46 ELIZA C. RICKERBY 19TH CENTURY
22 FRANCOIS HUET VILLIERS 1772 - 1813

CASE 1.

full spirit of the eighteenth century, this miniature but for details in the costume which betray it, would most certainly be taken for the work of one of the master-miniaturists of a generation earlier. Not that it loses by being of a later date. The quaint dress and bonnet bring out the sweetness and piquancy in the features where the attire of a " grand dame " of forty years earlier might reveal a trace of insipidity.

CASE 2.

Possibly the find of the whole collection is the J. C. D. Engleheart of Mary Engleheart (No. 3) in this case. Who has ever dreamt that that J. C. D. could rise to such heights; full of life and colour, strikingly vivid without a trace of vulgarity, overshadowing even the supreme Cosway in its idealism, but without a trace of Cosway's exaggerated mannerisms and essentially a true portrait, surely this must take first place amongst the " ideal " miniatures. Certainly the background reflects the unfortunate period, but even that only acts as a foil to show off the true master hand.

Yet it does not detract from the Cosway (No. 43) which hangs next to it and which one would expect to be rather overshadowed by its more vivid colouring. Probably this is because the Cosway is one in which the artist has attempted rather to produce a true portrait than to merely flatter the subject. Whilst not one of his most important works this is a decidedly pleasing miniature, and in its way far to be preferred to many in his more elaborate style.

On the other side of the Cosway hangs a really wonderful example of the work of Jeremiah Meyer (No. 40). Just as the J. C. D. Engleheart is " ideal " amongst miniatures of ladies, so does this J. Meyer of a man approach very closely to the " ideal " man miniature. Not that the miniature owes anything to an elaborate costume or imposing personage. In fact the reverse is the case : the subject wears a simple brown coat and white cravat, but what an air he gives to so simple an attire. An indefinable " je ne sais quoi " which makes one wonder whom the portrait represents, an impossible problem to solve but nevertheless a fascinating one.

Above the Cosway is a powerful portrait of George IV (No. 30), another work by J. C. D. Engleheart. Obviously the work of a fine artist, it is not, however, so inspired as the miniature I have already referred to.

One on either side of this are two George Engleheart's, a portrait of R. C. Plowden, Esq. (No. 5), and a portrait of a lady (No. 41). In Engleheart's later manner, they are not so showy as his earlier works, but reflect a quiet, dignified atmosphere, almost inimitable. Although the two miniatures have no connection with each other, cannot one imagine them

1 ANDREW ROBERTSON 1717-1845
5 GEORGE ENGLEHEART 1750-1829
51 GEORGE ENGLEHEART 1750-1829
50 J.C.D. ENGLEHEART 1783-1852
40 JEREMIAH MEYER 1735-1789
43 R. CUSWAY R.A. 1791-1861
3 J.C.D. ENGLEHEART 1783-1852
5 ANDREW PLIMER 1763-1837
42 J.C.D. ENGLEHEART 1783-1852
54 LOUIS KETTERLIH DIED 1799
34 S. JOHN STUMP ABOUT 1790-1865
7 SAMUEL SHELLEY 1780-1808

CASE 2.

to portray the stately head of an old-fashioned banking establishment and his spouse?

The Andrew Robertson of the Duchess of Breadalbane (No. 4) must attract considerable attention. Who can ever accuse Robertson of being a hard, unflattering artist after seeing this miniature? Unflattering he may be, but that is no fault where flattery is unnecessary, and hard he emphatically is not. Simple, with a fine simple dignity that makes the work of other great artists look almost shallow on comparison but, to the discerning eye, that is far removed from any suspicion of hardness.

The little Andrew Plimer of a man (No. 6) in this case must on no account be overlooked. By no means as large or important as the Plimer in CASE 1, it far surpasses this other example in the delicacy of handling displayed.

The Shelley (No. 7) is a good and quite typical example of the small miniatures of this artist, but I prefer the Louis Ketterlin (No. 64) opposite to it. An almost unknown artist, whose work deserves far more consideration than it receives, Ketterlin has some quality faintly reminiscent of Gainsborough in his portraiture.

The large miniature of Miss Orger by S. J. Stump (No. 34) is fine but not of the exceptional quality displayed by the same artist in his miniature in CASE 6, and the little J. C. D. Engleheart (No. 42) is hardly worth mention after seeing the other works by the same artist.

CASE 3.

In this case the miniature of an officer (No. 65) by John Smart, Jun., will by many be taken at first sight for the work of the incomparable father. Closer inspection, however, will reveal that the quality of the work is poor on comparison with that of his more famous namesake, being hard and a trifle awkward. The miniature, nevertheless, is of extreme interest, as there are undoubtedly many works by this artist passing under the name of the elder Smart.

Above hangs a miniature of a gentleman by Rudolf Bel (No. 23), an artist whose work has been bought and sold dozens of times under the better known name of Isabey, and not altogether without justification, for Bel comes at times so close to Isabey that it is almost impossible to tell the two artists' work apart, without the aid of a signature.

One on either side of the Bel, but far removed from the somewhat sophisticated atmosphere which surrounds it, are a pair of portraits of Mr. Servington Savery and his sister by George Place (Nos. 67, 68). An Irish artist, Place painted many beautiful miniatures, in fact he has been termed the "Irish Cosway." The examples exhibited here, however, are more attractive for the repose and simplicity of the faces than from any actual external beauty.

The miniature of a gentleman by P. J. MacMoreland (No. 63) is by an artist whose work once seen can never be mistaken, and the P. P. Lens (No. 16) is almost identical with the work of his brother.

The Thorburn (No. 32) shows considerable talent, but is Victorian in feeling, and one cannot imagine the artist being stirred out of his complacency by beauty. The L. Parez (No. 24) certainly shows a greater sense of beauty, but is very trivial in feeling. In the T. H. Hull (No. 13) one goes back to a dashing artist of the preceding century, who although not amongst the great men, is very refreshing in his vigour.

The Ross (No. 10) is of exceptional interest, being a dated portrait of the Prince Consort, and the W. S. Lethbridge (No. 35) is a surprisingly beautiful and effective work by an almost unknown painter.

F. Inucane, who is represented by a portrait of an officer (No. 12), is a hitherto unknown artist, but from the character

67 GEORGE PLACE
18TH CENTURY
25 RUDOLF BELL
19TH CENTURY
66 GEORGE PLACE
18TH CENTURY
65 PATRICK J MACTAVISH AND
WORKING ABOUT 1760
16 PETER P. LENS
WORKING ABOUT 1750
32 ROBERT THORBURN
1818 - 1885 R.A.
65 JOHN SMART JN.
1778 - 1849
24 PAPEZ
18TH CENTURY
13 THOMASH. HULL
18TH CENTURY
40 SIR WILLIAM C. ROSS
1794 - 1860 R.A.
12 F. INUCANE
18TH CENTURY
35 WALTER S. LETHBRIDGE
1771 - 1831
39 SAMSON TOWSOND ROCH
19TH CENTURY

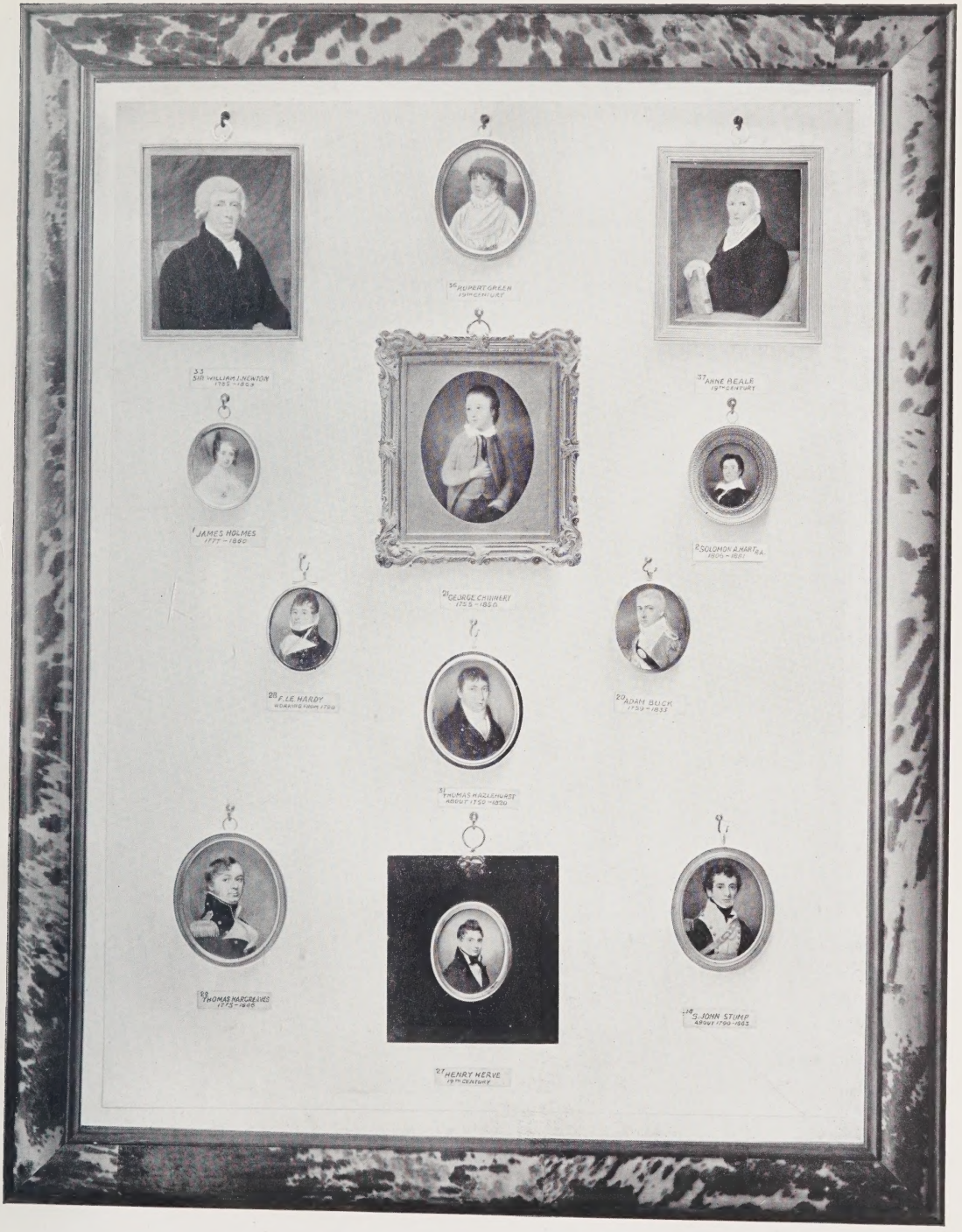
CASE 3.

of this miniature one can guess that he was an Irishman, and, I would like to wager, a very typical Irishman at that. The S. T. Roch (No. 39) will be useful in verifying works of this artist, but in itself is not interesting.

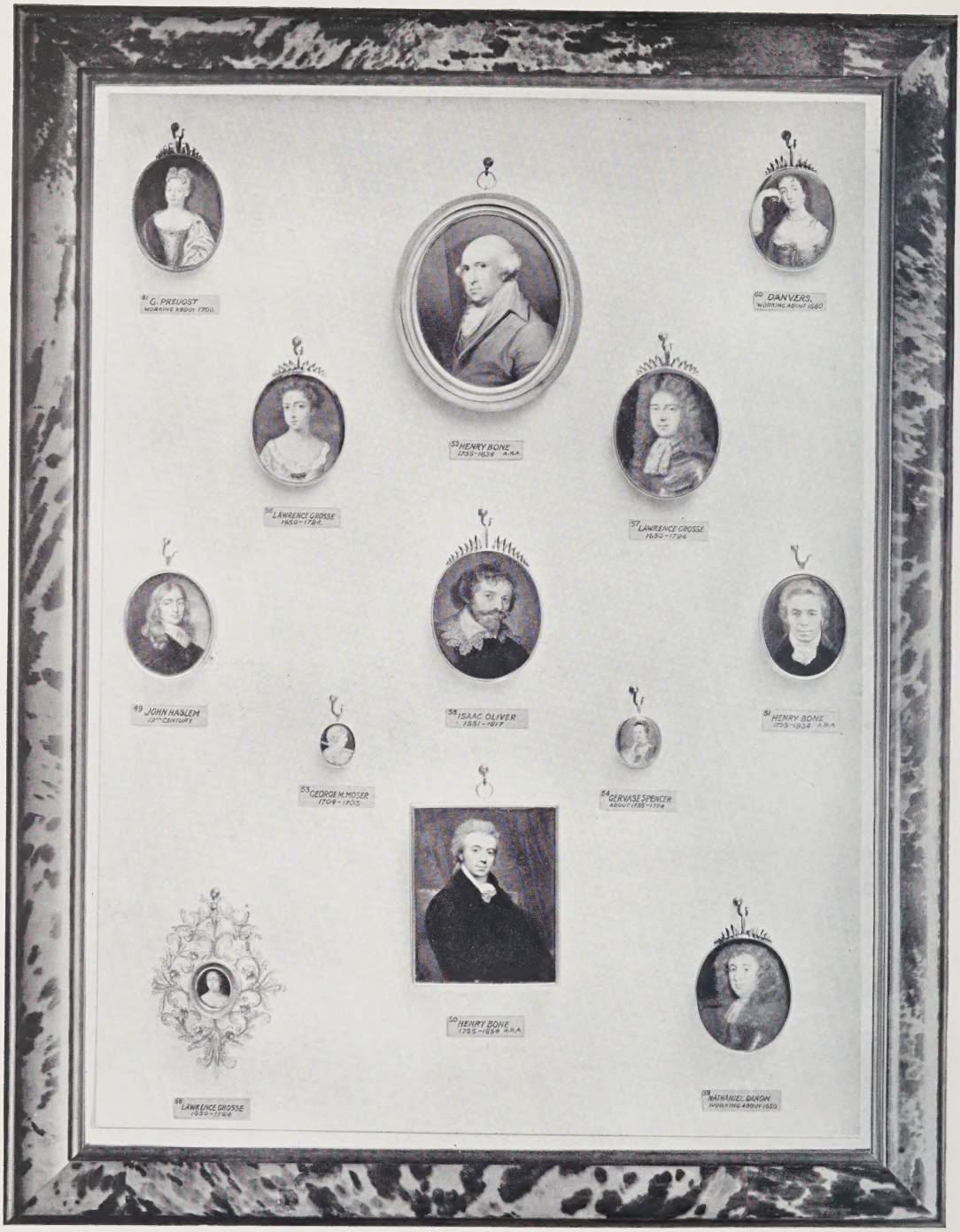
CASE 4.

This case contains many unfamiliar names as well as works by fairly well-known artists. Amongst the works which will be recognized are a fine Stump of an officer (No. 14), an Adam Buck also of an officer (No. 20), a miniature of Sir Justice Sark (No. 33) by that versatile genius, Sir W. J. Newton, and an exceptionally fine work by that eccentric world-wanderer, George Chinnery (No. 21).

Thomas Hargreaves is represented by a miniature of an officer (No. 22) and Thomas Hazlehurst by a pair of miniatures of a lady and gentleman (No. 31), which are set in a single double-sided frame, allowing only one miniature to be seen at a time. Both these last-mentioned artists may be known to a few, but the remaining miniatures in the case are almost unknown. There is a portrait of a man by a mediocre artist, Henry Herve (No. 27), an officer by another poor artist, F. Le Hardy (No. 28), and one other poor miniature, a portrait of a lady by Rupert Green (No. 36). In addition to these are a fine portrait of an elderly man by Anne Beale (No. 37), a beautifully refined portrait of a lady by James Holmes (No. 1), and a portrait of Charles Kean, the actor, by S. A. Hart (No. 2), this last-mentioned being by an artist who, although unknown as a miniaturist, did valuable work in connection with the Academy Schools.


33 SIR WILLIAM J. NEWTON 1785 - 1869
36 RUPERT GREEN 19TH CENTURY
37 ANNE BEALE 19TH CENTURY
1 JAMES HOLMES 1777 - 1862
21 GEORGE CHINNERY 1755 - 1852
2 SOLOMON A. HART R.A. 1806 - 1881
28 F. LE HARDY WORKING FROM 1790
29 ADAM BUCK 1759 - 1833
31 THOMAS HAZLEHURST ABOUT 1750 - 1820
32 THOMAS HARGREAVES 1772 - 1845
27 HENRY HERVE 19TH CENTURY
24 S. JOHN STUMP ABOUT 1790 - 1863

CASE 4.


61 G. PREUOST WORKING ABOUT 1700.
52 HENRY BONE 1755-1834 R.A.
60 DANVERS. WORKING ABOUT 1680
56 LAWRENCE GROSSE 1650-1781
57 LAWRENCE GROSSE 1630-1704
49 JOHN HASLEM 18TH CENTURY
58 ISAAC OLIVER 1551-1617
51 HENRY BONE 1755-1834 R.A.
53 GEORGE M. MOSER 1704-1703
54 GERVASE SPENCER ABOUT 1735-1774
50 HENRY BONE 1755-1834 R.A.
55 NATHANIEL DIXON WORKING ABOUT 1650
58 LAWRENCE GROSSE 1650-1784

CASE 5.

CASE 5.

Curiously enough this case, which should by all rules present a rather makeshift appearance, actually gives one the impression of a perfectly blended whole. It is curious because the period of the miniatures and the mediums in which they are painted are widely divergent.

There are early works on card, an early oil miniature, four or five enamels, and a miniature painted on porcelain, and yet they all go together extraordinarily well.

The miniature in oil attributed to Isaac Oliver (No. 55) I have already commented on. The miniature on porcelain, which is probably unique, is a portrait of John Milton, by John Haslem (No. 49), an artist employed by the Derby Porcelain Works, who relinquished his position to set up as an enamel painter.

Of the early works on card, special mention must be made of the extremely fine pair of portraits of Mr. and Mrs. Scroop Howe (Nos. 56, 57), by Lawrence Crosse. There is another small work by this artist in the case (No. 58), but it is not of the superlative quality of the larger pair. Nathaniel Dixon, a rare artist, is represented by a powerful portrait of a gentleman, and there are two miniatures of ladies both by almost unknown painters, G. Preuost (No. 61) and "Danvers" (No. 60), the latter being a miniature of really excellent quality.

Amongst the enamels are two superlative portraits by Henry Bone (No. 52), a miniature of George Stubbs after a crayon drawing by Ozias Humphrey and No. 50 a portrait of John Trotter, Esq., after a picture by Wm. Beechey. There is another enamel by Bone of Mr. Trotter (No. 51), rather less important in size, but in this case executed from life. Gervaise Spencer (No. 54) and G. M. Moser (No. 53) are both represented, but in neither case are the works of exceptional quality; the enamel by Moser, however, is on 18-ct. gold, a metal he used for many of his finest works.

CASE 6.

I ignored the Stump of Miss Orger in CASE 1 in order to bring special attention to the wonderful work by that artist in this CASE. A miniature of the two sons of Baron Dimsdale (No. 47), it is painted with an unusual background of lakes and hills, and in the foreground shows the two boys playing with a pet dog on a terrace. As a miniature it is fine, but apart from the interest as a portrait it makes a fine little picture. Above this hangs a delightful miniature of a girl by Charles Sherriff (No. 9).

In this CASE there is also a miniature on ivory by Henry Bone (No. 78), one of the very few painted by this artist, and opposite it hangs a fine miniature of a girl by William Grimaldi (No. 11). James Scouler is shown by a delightfully typical little work (No. 8), and the Luke Sullivan is a very fair example (No. 62). There is a good but not a really great miniature of a girl by the romantic Richard Collins (No. 66), and opposite hangs a portrait of a man by William Egley in his distinctive later style (No. 73). There is a John Comerford of a man (No. 76) which must be one of the best of his man miniatures, and a W. M. Bennett, also of a man (No. 74), of good quality. Most of these artists are more or less unknown, as are also the following few: William Haines (No. 75), Thomas Frye (No. 73), J. T. Mitchell (No. 25), who has already been mentioned, L. Thewenti (No. 79), a fine artist but probably foreign, S. P. Denning (No. 70), and W. J. Thompson (No. 71).

76 JOHN COMERFORD
BORN 1778
62 LUKE SULLIVAN
1705 - 1771
73 WILLIAM HAINES
1770 - 1849
8 JAMES SCOULER
1640 - 1806
56 WILLIAM M. BENNETT
1776 - 1858
72 THOMAS FRYE
1710 - 1762
78 HENRY BONE R.A
1755 - 1834
9 CHARLES SHERRIFF
ABOUT 1720 - 1830
11 WILLIAM GRIMALDI
1751 - 1830 R.A.
73 L. THEWENTI
17TH CENTURY
23 J.T. MITCHELL
1778 - 1830
73 WILLIAM EGLEY
1798 - 1870
66 RICHARD COLLINS
1755 - 1831
77 WILLIAM JOHN THOMASON
1771 - 1835
47 S. JOHN STUMP
ABOUT 1790 - 1863
78 STEPHEN POYNTE DENNING
1795 - 1864

CASE 6.

CONCERNING THE ARTISTS WHOSE WORK IS SHOWN.

ANNE BEALE.

After searching many records, we are compelled to confess that we can ascertain no facts concerning the life of this artist. The fact that the miniature is of a member of the artist's family rather leads one to the supposition that the work is that of an amateur; the quality of the miniature, however, must surely discount this.

37. A member of the Beale family.
Signed and dated. "A. B., 1821."

RUDOLF BELL.

R. Bell—or Bel—for he used either signature, came to Paris from his native country of Switzerland in the early years of the nineteenth century. He studied under Isabey, and so closely do his works resemble those of the better known artist that many of his miniatures undoubtedly pass under the greater name. He exhibited in the Salons of 1822, 1824, and 1827, and is said to have worked in England; definite evidence of this, however, is lacking.

23. A miniature of a gentleman.
Signed and dated. "Bell, 1827."

WILLIAM MINEARD BENNETT.

W. M. Bennett was born at Exeter in 1778, and became a pupil of Sir Thomas Lawrence. He practised in London, exhibiting fairly constantly at the Royal Academy from 1812 to 1835, in which year he emigrated to Paris. Acquiring favour at the French Court, he amassed by 1844 a sufficient fortune to retire and settled down in his native town, where he died in 1858.

74. A miniature of a gentleman.
Signed. "W. B."

HENRY BONE, R.A.

Henry Bone was born at Truro in 1755. He served his apprenticeship as a painter at the porcelain factories of Plymouth and Bristol, and gained there invaluable experience in the art of mixing colours which would withstand the heat of the furnace.

He came to London in 1779 and quickly established an enviable reputation, first as a painter of miniatures in water-colour, of which examples are very rare, and secondly as an enamellist. Appointed enamel painter to Royalty, he was made A.R.A. in 1801, and attained full membership ten years later. The largest example of his work in enamel—a copy of the Bacchus and Ariadne, by Titian—he sold for two thousand guineas. It will readily be seen from this that the quality of his work was fully appreciated by his contemporaries; nevertheless, he fell on bad times, for during the latter years of his life, after his eyesight had failed him, he was compelled to receive the pension of the Royal Academy, which continued up till his death in 1834.

His influence was not of great value to the English school of enamellists—probably because the art never flourished very strongly in this country—but we owe him a great deal for the fine, strong, and life-like portraits of his contemporaries which he left behind him. Works of a nature also, that are far more likely to stand the buffets and misuse of time than the daintier and frailer water-colour miniatures of the period.

50. An enamel of John Trotter, Esq., of Dyrham Park, Barnet.
Signed at front. "H. Bone."
Signed and dated at back. "Jno. Trotter, Esq., Painted by Henry Bone after a Picture in oil by Wm. Beechey, A.R.A., Portrait Painter to Her Majesty, Nov., 1797."

51. An enamel of the same subject.
Signed and dated at back. " Jno. Trotter, Esq., Henry Bone, Pinxt, 1798."

52. An enamel of George Stubbs, R.A.
Signed and dated at back. " The late George Stubbs, Painter, London, March, 1810. Painted by Henry Bone, A.R.A., Enamel Painter in Ordinary to His Majesty and Enamel Painter to H.R.H. The Prince of Wales; after the original in crayons by the late Ozias Humphreys, R.A."

78. A miniature on ivory of a gentleman.
Signed at back. " Henry Bone, Little Russell St., Bloomsbury."
This is one of the few miniatures that Bone painted on ivory. Whilst possessing all the usual characteristics of his work, it suffers in no way from the faults one would expect from an enamellist working in water-colour.

ADAM BUCK.

Adam Buck was born in Cork, Ireland, in 1759. He had a large practice in Dublin, working mostly at crayon portraits, but producing also a number of miniatures. Possibly he worked also in London, as he exhibited upwards of 150 works at the Royal Academy between the years 1795 and 1833, the latter being the date of his death. He is well known from a book he published in 1811 containing many illustrations by himself, " Paintings on Greek Vases."

20. An officer in military uniform.
Signed. " A. Buck."

GEORGE CHINNERY.

George Chinnery was exhibiting crayon drawings at the exhibitions of the Free Society in 1766, and could therefore presumably have been born not later than about 1750. He exhibited frequently at the Royal Academy between 1791 and 1846, mainly sending his contributions from abroad, for he was of a great roving disposition. He was elected a member of the Irish Academy in 1798, practising in Dublin for a few years prior to 1802, when he established himself in London. Very shortly following this, however, he left for the East, and spent the remainder of his life wandering about India and China, dying at Macao in 1846, and leaving behind him a great tangle in his domestic affairs, due to his irregular and eccentric habits. His work has considerable charm, and one almost feels that it is possible to trace in it the influence of his life in the East.

21. A three-quarter length miniature of a boy.
Signed and dated. " G. C., 1812."

RICHARD COLLINS.

Richard Collins was born in 1755 and became the principal pupil of Jeremiah Meyer. The rejection of his advances by the wayward daughter of this artist is said to have embittered his whole life and prevented the fulfilment of the great promise shown by his work. He succeeded his master as enamel painter to George III, but never seemed to give his whole heart to his work; and having secured sufficient money in middle age for a modest retirement, he ceased to practise and lived a solitary life until his death in 1831.

66. A miniature of a young girl.
Signed at back. " Rich. Collins, London, 1785."

JOHN COMERFORD.

John Comerford was born in Kilkenny about 1770 and practised for some years as a portrait painter in his native district. In 1800 he sent for exhibition in Dublin two of his miniatures, and these excited from the critics such a pæon of praise that he abandoned his old profession and started a practice in Dublin as a miniaturist. His talent and industry gained him a large fortune, and during the latter years of his life he did but little work, dying in 1832 from a seizure. His work—like that of many of the artists of the Irish school—is very strong and full of character, this trait in his case being accentuated by his early training and the oil medium in which he worked.

76. A miniature of a gentleman.
Signed. " J. Comerford."

RICHARD COSWAY.

We make no apology for failing to give a lengthy description of the life and work of this artist. So much has been written of him—and by abler hands than ours—that we feel we could not do him justice. Suffice it to say that he still retains, despite his critics, his popular position as the first and best known of his profession.

43. A miniature of a lady.
Signed at back. " R. Cosway, R.A."

SAMUEL COTES.

Samuel Cotes was born in 1734, and early in life had the advantage of tuition and help from his brother. The sons of an apothecary, they were both intended for medicine, and both forsook it to take up painting. The elder brother became a famous portrait painter, and Samuel gained a great reputation for his enamels and water-colour miniatures, essaying his hand also at portraits in crayon. His works bear always a simple dignity, and whilst they do not bear the stamp of a great genius, yet they are always appealing in their careful technique and honesty of outline. He seems to have led an uneventful life with a permanent practice in London up till the time of his death in Chelsea in 1818.

17. A miniature of a lady.
Signed. " S. ..., '77." The " C " is missing from the signature, having apparently been rubbed off.

18. A miniature of a gentleman.
Signed. " S. C."

44. A miniature of a gentleman in a blue coat.
Signed and dated. " S. C., 1757."

LAWRENCE CROSSE.

Lawrence Crosse was born in 1650, but fame did not come to him till fairly late in life. He was probably the last of the great English miniaturists to follow the style of the early school, and we must all feel a thrill of pleasure that this school of portraiture came to end with so fine an artist and before the decadence set in, that inevitably comes with too great knowledge. Most of the distinguished personages of the period were painted by him, and he himself is said to have been a great collector of the works of the earlier miniaturists. He died in 1724.

56. A miniature of Mrs. Scroop Howe.

57. A miniature of Mr. Scroop Howe. A pair to No. 58.
Both signed in gold with monogram. " L. C."

58. A miniature of a lady in a blue decollete bodice. On card.
Signed with his monogram. " L. C."

" DANVERS."

Why this artist has previously been unrecognized, we fail to understand. That he signed his work is unquestionable, given the evidence of the miniature here exhibited, that it is too distinctive to pass under another name is undoubted, and that it is fine enough to rank with the best of the late seventeenth century artists is certain. Why, then, is he unknown—this is certainly the first specimen of his work that has come under our notice, and yet a painter of such talent must have produced many miniatures. Possibly he was foreign—the grace of the miniature seems to suggest a French artist—and yet there appears to be something typically English about his work. There must surely be other specimens of his work in existence, and let us therefore hope that the publication of this will bring them to light.

60. A miniature on card of Barbara, Duchess of Cleveland.
Signed at back. " By Danvers."

STEPHEN POYNTZ DENNING.

S. P. Denning was born in 1795, and is said to have been a native of Ireland. He exhibited forty-eight miniatures at the Royal Academy between 1814 and 1852, being appointed curator of the Dulwich Museum in 1821, and dying at Dulwich in 1864.

70. A miniature of a lady.
Signed. " S. P. Denning."

NATHANIEL DIXON.

Nathaniel Dixon is known principally through the fine collection of his miniatures belonging to the Duke of Buccleugh. This is practically the full extent of our knowledge, although many of his unsigned works may pass under the name of Samuel Cooper, and thus remain unnoticed.

59. A miniature on card of a gentleman in armour.
Signed with monogram. " N. D."

HENRY EDRIDGE, A.R.A.

Henry Edridge was born in 1769. His father dying when he was still a young boy, he was compelled to support the entire family by his own unaided efforts. He entered the studio of an engraver at the age of fourteen, and later studied in the Academy Schools. There some of his work was seen by Sir Joshua Reynolds, and under the influence of the latter Edridge took up portrait painting. He is well known by his drawings, rather after the style of Dowman, and his miniatures, though rare, are of fine quality. Having the misfortune to lose his wife and children in the space of a few months, his health gave way under the strain and he died at the early age of 52.

69. A miniature of Jane Malings.
Signed and dated at back. " Jane Malings, 1796. Henry Edridge, Drefours Place, Golden Square."

WILLIAM EGLEY.

William Egley was born in 1798, and his work as a miniaturist may be divided into two distinct parts. Up till middle life he was painting in the very palest colours and tones, and he then suddenly changed over to the rich effects of Ross, in which style is the miniature here exhibited. He was a prolific painter, and 169 of his miniatures were shown at the Royal Academy between 1824 and 1869. In the following year he died.

73. A miniature of a gentleman.
Signed at back. " Egley, pnt."

GEORGE ENGLEHEART.

George Engleheart, the great rival of Cosway, was born in 1752. He received his first tuition at an early age in the studio of George Barrett, but soon left him to study under Sir Joshua Reynolds. Whether he began miniature painting under the tuition of this master is uncertain, but in 1775 he had begun his famous fee-book, and from that date onwards he kept a record of practically every miniature he painted up till the time of his retirement from active practice in 1813. He died in 1829, having executed during his life probably more miniatures than any other artist.

5. A miniature of R. C. Plowden, Esq. A similar miniature from the Gardiner Engleheart collection is illustrated and described in Dr. Williamson's book on "Engleheart," p. 28.
   Signed with monogram. "E."

41. A miniature of a lady.
   Signed with monogram. "E."

JOHN COX DILMAN ENGLEHEART.

J. C. D. Engleheart was born in 1784, and entered the studio of his uncle, George Engleheart, in 1798. He studied there for a number of years, helping his uncle by painting the backgrounds for his work and at times executing small commissions. In 1802 he seems to have been practising on his own account, continuing to work hard till his health broke down at the age of 44, exhibiting at the Royal Academy 157 miniatures between 1801 and 1828. He survived his breakdown, living till 1862. His talent is overshadowed to a great extent by the fame of his uncle and the unfortunate period to which his work belongs. We should like, however, to draw special attention to the portrait of Mary Engleheart (No. 3), here exhibited, which may safely be described as one of the finest miniatures of a lady that has ever been painted.

3. A miniature of Mary Engleheart, afterwards Mrs. Henner.
   Signed and dated at back. "J. C. D. Engleheart, 1823."

30. A miniature of George IV.
   Signed at back. "J. C. D. Engleheart."

42. A miniature of Lady Lowdon.
   Signed at back. "J. C. D. Engleheart."

THOMAS FRYE.

Thomas Frye was born at Dublin 1710, and probably commenced his studies in Ireland. As a young man, however, he came to London, and soon began to establish a reputation for his portraiture both in oil and miniature. In 1744 he suddenly dropped his profession to devote all his time and activities to the founding and development of the Bow China Works. After concentrating all his energies on this for fifteen years he was compelled to abandon it on account of his health, and once more took up his old profession which he practised with fair success until his death in 1762.

72. A miniature of a gentleman.
   Signed and dated. "T. F., 1747."

RUPERT GREEN.

A mediocre artist of the early nineteenth century, about whose life and work we can ascertain nothing.

36. A miniature of a lady.
   Signed and dated. "Mr. Rupert Green, 15 Millman's Row, Chelsea."

WILLIAM GRIMALDI.

William de Grimaldi was born in 1751, and must have begun his career early in life as he was exhibiting at the F.S.A. in 1768. He appears to have practised extensively in the provincial towns until the year 1777, when he went to Paris. He resided in that city for eight years, then settling down in London where he became very successful, being appointed miniature painter to George III and afterwards to George IV. He died in 1830. The A.R. in his signature no doubt represents his membership of the Royal Academy.

11. A miniature of a lady.
Signed and dated. " Grimaldi, A.R., 1796."

WILLIAM HAINES.

William Haines was born in 1778, and although little is known of his life and work, he was probably fairly successful in his profession, as he was a constant exhibitor at the R.A. and other exhibitions between the years 1808 and 1840. Fairly late in life he inherited a considerable fortune on which he retired, dying at Brixton in 1848.

75. A miniature of a gentleman.
Signed. " Wm. Haines."

F. LE HARDY.

Le Hardy was a fairly constant exhibitor at the R.A. from 1790 to 1802. This meagre information is the full extent of our knowledge concerning this artist. His work, however, is not important, and hardly merited the inclusion of his miniatures in the Academy exhibitions.

28. A miniature of a naval officer.
Signed on a card at back. " Mr. F. Le Hardy, Miniature Painter."

T. HARGREAVES.

T. Hargreaves was born 1775, and determined at an early age to adopt the profession of miniature painting. He became articled to Sir Thomas Lawrence, and after his apprenticeship was over, he returned to his native town of Liverpool, where he quickly established a very successful practice. He exhibited at the Royal Academy from 1798-1831, and painted miniatures of the Rt. Hon. W. E. Gladstone and his sister when children. He died in 1846.

22. A miniature of a naval officer.
Signed and dated. " 1829, Hargreaves, Pinxt."

SOLOMON ALEXANDER HART.

S. A. Hart was born at Plymouth in 1806, his family moving to London when he was fourteen years of age. He was apprenticed to a line engraver, and three years later admitted as student to the Academy Schools, exhibiting his first miniature in 1826. He was elected R.A. in 1840, and in 1854 was appointed Professor of Painting at the R.A., holding this post till 1863. Two years later he was made librarian and filled this post till his death in 1881. His name and work appear to be unknown to the miniature authorities; this is not owing to lack of merit, since his work shows great promise, but probably because his other interests allowed him to devote but a very small proportion of his time to miniature painting, thus making his work extremely rare.

2. A miniature of Charles Kean, the actor.
Signed and dated. " S. A. Hart, 1827."

JOHN HASLEM.

John Haslem was a celebrated painter on porcelain, employed at the Crown Derby China Works. He seems later to have set up as a miniaturist in enamel as he was exhibiting from 1836 to 1865, no doubt like his famous predecessor, Henry Bone, learning the art from his experience in firing colours at the China Works. There is no record of his having painted miniatures on porcelain, and we should imagine that in all probability this was the only one he ever did. It is illustrated in the " Connoisseur " of April, 1924.

49. A miniature on porcelain of John Milton.
Signed and dated. " John Milton, painted by John Haslem, 1837."

THOMAS HAZLEHURST.

Thomas Hazlehurst was practising in Liverpool in the latter half of the eighteenth century. His earliest known works are dated 1760, and he was exhibiting at the Liverpool Exhibitions up till 1818, dying two years later. There is a miniature by him illustrated in Dr. Williamson's " History of Portrait Miniatures," Plate LXIV.

31. A pair of miniatures of a lady and gentleman set in a double gold locket with black enamel border.
Signed. " T. H."

HENRY HERVE.

We can glean no information regarding this somewhat mediocre artist, save that he was exhibiting at the Royal Academy between 1813 and 1843. His quaint label pasted at the back of the miniature is interesting, as it is worded in the style of language used by the miniaturists of the period when advertising for commissions.

27. A miniature of a gentleman.
Bearing at the back Herve's original label.

JAMES HOLMES.

James Holmes was born in 1777, and is better known for his painting in oils than for his miniatures. He was patronized by the Prince Regent, who appreciated his great musical talents, and paid many visits to Windsor Castle. He was exhibiting at the Royal Academy from 1798 to 1849, dying in 1860. There is a work by him illustrated, Plate LXVII, in Dr. Williamson's " History of Portrait Miniatures."

1. A miniature of a lady.
Signed and dated. " J. Holmes, 1834."

THOMAS H. HULL.

T. H. Hull was exhibiting at the Royal Academy from 1775 up till 1800, in which year he died. His work possesses no great merit apart from an attractive freshness of colouring and clarity of outline.

13. A miniature of a gentleman.
Signed. " Hull."

F. INUCANE.

The character of his work leaves no doubt in our mind that Inucane was an Irish painter. Like all of that school his work is extremely forceful and full of character, and whilst it can hardly be called attractive, yet at the same time there can be no questioning the fine quality of the work. About his life we have gained no information, but we can guess from the miniature here exhibited that he was working during the latter part of the eighteenth century.

12. A miniature of Mr. Gainsford St. Lawrence.
Signed. " F. Inucane."

LOUIS KETTERLIN.

Louis Ketterlin was a French artist practising in London during the late eighteenth century. He died in London in 1799, and although he is believed to have worked here for some years, his miniatures are extremely rare.

64. A miniature of a gentleman belonging to the Earl of Winterton's family.
Signed. " Ketterlin."

ANDREW BENJAMIN LENS.

But little is known in this country about the two brothers Lens. They were the sons of Bernard Lens, and Andrew is known to have been practising in London from about 1740 to 1770. It is possible, however, that many of the intervening years were spent abroad, as he was working in Antwerp during part of that time. He died about 1776.

15. A miniature of Baron Piggott Fulton.
Signed in front. " Lens."
Signed at back. " Lens, 1744."

PETER PAUL LENS.

P. P. Lens is known, like his brother, to have worked both in Antwerp and London. There our information ends; the dates of his birth and death, however, were presumably approximately those of his brother.

16. A miniature of Mr. Isaac Bargrave.
Signed with monogram. " P. L."

WALTER STEPHEN LETHBRIDGE.

Lethbridge was born in 1771, and practised in London during the first quarter of the nineteenth century. He enjoyed a considerable amount of popularity amongst the theatrical profession, many of whom he painted. He exhibited steadily at the Royal Academy between the years 1801 and 1829, in which year he probably retired, dying two years later.

35. A miniature of Miss Baxendale.
Signed at back. " W. S. Lethbridge."

JEREMIAH MEYER.

Jeremiah Meyer was born in Wurtemburg in 1735, but was brought to London by his father as a boy. He was articled to Zincke, the enameller, for two years, and later studied under Reynolds for a short time. In 1761 he gained a premium from the Society of Arts for a profile of the King, and seems by this to have attracted the notice of the Royal Family, as after two years he was appointed miniature painter to the Queen and in the following year enamel painter to the King. He was very successful in his practice, being one of the original members of the Royal Academy and a great friend of George Engleheart. The first part of his life was spent in the Covent Garden district—a part of London which seemed to be a favourite haunt of the miniaturists—but later he settled down at Kew near to his friend Engleheart, and resided there up till the time of his death in 1789. His work is rare and extremely fine, but soft in tone and very delicately outlined.

40. An exceptionally fine miniature of a gentleman.
Signed at back. " Painted by J. Meyer, London, 19th July, 1775."

J. T. MITCHELL.

J. T. Mitchell was exhibiting enamels at the Royal Academy between the years 1798 and 1830, but there is no record of his having painted miniatures on ivory, unless the evidence of these is sufficient. His work is quite good in quality, but suffers somewhat from the influence of his enamel work.

25. A miniature of a gentleman.
Signed and dated. " J. T. M., 1799."

26. A pair of miniatures of a lady and gentleman.
Signed and dated. " J. T. Mitchell, 1807."

PATRICK JOHN McMORELAND.

McMoreland—or McMorland, for the spelling of his name is doubtful—was born in 1741. He practised in London, Liverpool, and Manchester, exhibiting miniatures at the Royal Academy from 1776 to 1782. His work, however, was by no means confined to this branch of painting, as he executed sketches, landscapes, and taught painting at one time. Dr. Williamson illustrates one of his works in his " History of Portrait Miniatures," Plate LXVII.

63. A miniature of a member of the Earl of Winterton's family.
Signed with monogram. " P. M."

G. M. MOSER.

G. Michael Moser came from Switzerland as a boy and was apprenticed to a jeweller. Later he took up enamelling, and having executed portraits of the Prince of Wales and the Duke of York for George III, he found favour at Court and quickly made a name for himself. He was one of the original members, and the first keeper of, the Royal Academy, instructing the pupils in modelling, and is better known as a medallist than for his miniatures in enamel. He died in 1783 at the age of seventy-eight.

53. An enamel on 18-ct. gold of the head of Adonis.
Signed. " G. M. Moser."

SIR WILLIAM JOHN NEWTON.

Sir W. J. Newton was born in 1785 and came from a very notable family, being a direct descendant of a brother of Sir Isaac Newton. He was appointed miniature painter to William IV, and later held the same post to Queen Victoria. His attainments were by no means confined to painting, as he was a very fine musician and well known in London Society. He died in 1869.

33. A miniature of Sir Justice Sark.
Signed at back. " Sir Justice Sark, William J. Newton, pinxit, miniature painter in ordinary to their Majesties, 6 Argyll St., 1832."

JAMES NIXON.

Nixon was born in 1741, and became a student of the Royal Academy Schools. He exhibited for the first time at the R.A. in 1772, and was elected an Associate Member in 1778. He received Court patronage, and was fairly successful in his career, dying at Tiverton in 1812.

48. A miniature of Mr. Charles Grenville, of Tyngewick.
Signed. " N."

ISAAC OLIVER.

Oliver was born in 1551, and studied under Zucchero and Hilliar, but probably surpassed both these masters in the quality of his work, being regarded as the finest of the early school of English miniature painting. Although Oliver painted but few miniatures in oil, we cannot but attribute this example to his hand, bearing as it does all the marks of genuineness. There are a number of examples of his work in the collection of the Duke of Buccleugh. He died in 1617.

55. A miniature of a gentleman in black coat with white lace collar.
Signed and dated. " I. O., Pt. 161 ." The last figure of the date is undecipherable.

L. PAREZ.

We have been unable to ascertain any information about this artist, who was probably of foreign origin.

24. A miniature of a child.
Signed and dated. "L. Parez, pinxt, 1828."

GEORGE PLACE.

Place was a native of Dublin, who came to London and established a practice in 1791. He was exhibiting at the Royal Academy from 1791-1797, and shortly afterwards transferred his practice to Yorkshire. He is called by many "The Irish Cosway"; the examples shown here, however, can hardly justify the title.

67. A miniature of Mrs. Tozer.
Signed and dated. "Anne, wife of Aaron Tozer, Gent, Totnes. Aged 35. Youngest daughter of John and Sarah Savery, of Shilston, Devon. Geo. Place, pinxt, Oct. 1792."

68. The companion miniature of Mr. Servington Savery.
Signed and dated. "Servington Savery, Clerk of St. Thomas's Hospital, London. Aged 42. Second son of John and Sarah Savery, of Shilston, Devon. Geo. Place, pinxt, Oct., 1792."

ANDREW PLIMER.

Plimer, the son of a clockmaker, was born at Wellington, Shropshire, in 1763. Together with his elder brother, he was intended for his father's business, but both ran away from home and came to London 1781. Nathaniel found employment with Henry Bone and Andrew became studio boy to Cosway. This artist found him in the studio one day copying a miniature with such skill that he sent him to a Mr. Hayle for drawing lessons. After twelve months' tuition he returned to Cosway, staying with him till 1785, when he set up for himself. He married in 1801, and appears to have spent a considerable amount of his time travelling, finally settling down at Brighton, where he died in 1837. He has for many years been accepted in his rightful position amongst the first of the English miniaturists. This place he occupies despite his careless and often inaccurate drawing, which would immediately condemn the work of a lesser artist.

6. A fine miniature of a gentleman.
Signed and dated. "A. P., 1785."

38. A miniature of a girl.
Signed and dated. "A. P., 1791."

G. PREUOST.

An artist probably of French origin working during the Queen Anne period, though whether in England we cannot say, as the work exhibited here might easily have been painted abroad. However, there are so many English artists of whom all trace has been lost, that the failure to gather facts about Preuost's life or work, by no means precludes him from having worked in England, or in fact, from being English, despite his foreign name.

61. A miniature of Ursula Fermor, wife of Charles Towneley of Towneley.
Signed and dated at back. "G. Preuost, pinxit, 1702."

ELIZA G. RICKERBY.

Miss Rickerby exhibited three miniatures at the Royal Academy between 1840-1843. This is the only record of any work done by her that we have.

46. A miniature of a young girl.
Signed and dated. "Eliza G. Rickerby, 1842."

ANDREW ROBERTSON.

Robertson was born in Aberdeen in 1777, and was forced to strive for himself at an age when most boys are still at school. At fourteen he became a pupil of Alexander Nasmyth, and two years later his two elder brothers sailed for America, leaving the care of his mother and sisters on the shoulders of this boy. At this early age he was giving lessons in drawing and painting, and a few years later, in 1800, he was ambitious enough to start in London. The first eight years seem to have been a struggle, but after that success was assured, and he was kept fully occupied till the time of his retirement in 1841. His death occurred four years later. His miniatures are, broadly speaking, more famed for their strength than their beauty, but occasionally he produced a masterpiece, such as No. 4, here shown, which proves him to have been fully alive to the opportunities provided for him when his subject was a really beautiful woman.

4. A miniature of the Duchess of Breadalbane.
   Signed and dated. " A. R., 1810."
45. A miniature of Captain Cosby.
   Signed at back.

SAMPSON TOWGOOD ROCH.

S. T. Roch was a member of the Bath school of miniature artists and very popular amongst the frequenters of that resort during the early years of the last century. His work is rather hard although very painstaking, and his colouring is somewhat hot; nevertheless, he succeeds in producing what must have been a very good likeness, although he probably did not flatter his subject overmuch.

39. A miniature of a gentleman.
   Signed and dated. " Roch, 1815."

FRANCOIS ROCHARD.

Rochard was born in France in 1798, and came to London at the age of twenty after a thorough training in Paris. He started exhibiting at the Royal Academy in the following year, and seems to have been a fashionable miniature painter up till the time of his retirement in 1850. His work has more of the feeling of the eighteenth century miniaturists than of his contemporaries, and is always very dainty without the defect of shallowness which usually accompanies this. He died in 1858.

19. A miniature of Mary, Countess of Courtown.
   Signed and dated. " Rochard, 1825."

SIR WILLIAM ROSS.

Sir William Ross was born in London in 1794. He gained a medal of the Society of Arts at the age of ten, entering the Academy Schools in 1808, and a year later was exhibiting at the R.A. In 1814 he became assistant to Andrew Robertson, and forsook the work of oil painting to which he had been applying himself for the more lucrative profession of a miniaturist. His rise to success was slow but assured, and in 1837 was made certain by his finding favour with Queen Victoria. He received commissions for portraits of herself and the Prince Consort—whom he painted more than once—and all her children. His best client was the famous Baroness Burdett-Coutts, who employed him continually and who was said to possess the largest example of his work—now in the National Gallery. This is inaccurate; the two works in the National Gallery are portraits of Sir Francis Burdett-Coutts, a miniature painted on three pieces of ivory joined together with an overall measurement of 14 by 12 inches, and a miniature of Miss Coutts on a single piece of ivory measuring $16\frac{1}{2}$ by 11 inches; this, however, is badly cracked. The miniature No. 77 in this collection is a portrait of Louis Napoleon—afterwards Napoleon III—as President of the French Republic. It is painted on a single piece of ivory measuring $17\frac{3}{4}$ by $13\frac{1}{2}$ inches; a size appreciably larger than the examples in our National Collection, and the condition of the miniature is quite perfect.

It is unsigned, but we make no apology for including it in the collection; its authorship is unquestioned; we possess a contemporary engraving, and it was acquired from a descendant of the Lady Farquahar to whom it was presented by Queen Victoria after being executed by Ross to her order in 1851. The engraver is F. Joubert, and it was exhibited at the Royal Academy in 1851 (No. 1006) and again at the Society of Arts exhibition of the works of Ross in 1860 (see Williamson's "History of Portrait Miniatures," Vol. 2, Page 31). Ross was elected a full member of the Royal Academy in 1839, being knighted the same year. His death occurred in 1860.

10. A miniature of H.R.H. the Prince Consort.
Signed and dated at back. "London, 1840. Painted by W. C. Ross, A.R., Miniature Painter to the Queen."

77. A miniature of Louis Napoleon, as President of the French Republic. (Description above.)

JAMES SCOULER.

The work of this artist would probably be more appreciated if it were better known. He was born in 1741, and received the premium of the Society of Arts when only fourteen years old. Why his works are rare is unaccountable since he made a considerable fortune by the exercise of his profession, and was a constant exhibitor for some years at the Royal Academy. His miniatures are always carefully drawn and finished, and although he cannot be said to rank amongst the finest of his contemporaries, he will always hold a place as a sound, honest representative of the school. The date of his death was early in the nineteenth century; it is likely, however, that he retired from his profession some years earlier.

8. A miniature of a gentleman.
Signed and dated. "Scouler, 1772."

SAMUEL SHELLEY.

Shelley is said to have been the son of a shoemaker and was originally intended for that trade by his father. His passion for painting, however, would not be gainsaid, and he spent every available moment studying and copying the works of other artists, especially those of Reynolds, whom he greatly admired and on whom he based his style. He began exhibiting at the Royal Academy in 1774, and one can almost trace his successful progress from the different addresses given from time to time; starting from his father's little shop in Whitechapel and creeping on through various stages to an address in the aristocratic quarter of Hanover Square. He specialised in painting groups in miniature and works of classical subjects, but this by no means precluded him from executing miniatures of a single person, although they probably did not allow him so handsome a profit. He was a great collector of works of art, and after his death in 1808 it took three days to disperse his collection by auction.

7. A miniature of a gentleman.
Signed at back. "Sam. Shelley, Henrietta St., Covent Garden."

CHARLES SHERRIFF.

An artist whose work has not yet received all the attention it deserves. He came to London from Scotland in 1773, and did very well; he does not, however, seem to have been content, and moved to Bath later. Even this town, lucrative as it was to miniaturists, did not satisfy him; and attracted no doubt by tales of the money to be earned in the East, he sallied forth to Madras in 1800, only to die soon after his arrival. He had the misfortune to be deaf and dumb from birth.

9. A miniature of a girl.
Signed in reverse at back.

JOHN SMART, JUN.

A son of his more famous namesake, Smart, Jun., was born in 1770, and no doubt received a very fine training in the art of miniature painting. His success, nevertheless, is not as great as one would expect; he certainly displays many of the characteristics of his father's work, in fact to the uninitiated his work might be mistaken for that of his father: but when one examines it, it is immediately noticeable that it is from a far poorer hand. He predeceased his father by three years, dying at Madras in 1809 soon after his arrival there from England.

65. A miniature of a military officer.
Signed and dated. "J. S., Jr., 1799."

GERVASE SPENCER.

Spencer had no training as an artist, being employed as a gentleman's servant, until one day his master found that he was possessed of a considerable aptitude for drawing and persuaded him to take up miniature painting. His miniatures are both enamel and on ivory, and he was most successful in both branches, being one of the most fashionable painters of the period. He died about 1774.

54. An enamel of a lady.
Signed and dated. "G. S., 1759."

S. JOHN STUMP.

Stump was born in 1790, and attained a considerable reputation as a portrait and miniature painter. He was employed a great deal by members of the theatrical profession, and exhibited a very large number of his works at the various exhibitions, including as many as 236 at the Royal Academy. He died in 1863, but probably had retired some years previous to this date.

14. A miniature of an officer.
Signed at front. "Stump, px."
Signed at back. "S. J. Stump, Pinxt, No. 7 Cork St., Burlington Gardens, Jan. 7th, 1819."

34. A miniature of Miss Orger, of Drury Lane.
Signed and dated. "S. J. Stump, 1816."

47. A miniature of the two sons of Baron Dimsdale.
Signed. "Stump, pinxt."

LUKE SULLIVAN.

Sullivan was born in Ireland in 1705 and spent there the first forty-five years of his life, coming to London in 1750. Williamson mentions him as being the most neglected of painters, but we cannot see that the quality of his work deserves much prominence. He was assistant to Hogarth, and engraved that painter's famous "March to Finchley." He died in London 1771.

62. A miniature of a gentleman.
Signed and dated. "L. S., 1768."

L. THEWENTI.

Thewenti was probably a foreign artist working in England. He was exhibiting at the Royal Academy from 1824-1831, and the miniature shown here proves him to have been capable of very good work; it is, however, the only example that we have come across.

79. A miniature of a gentleman.
Signed. "L. Thewenti."

WILLIAM JOHN THOMPSON.

Thompson was born in Savannah in 1771 and came to England as a boy. He adopted portraiture as a profession, settling in Edinburgh and enjoying the benefits of a considerable reputation in the north, where his works are more commonly to be met with than in the south of England. He died in 1845.

71. A miniature of a gentleman.
Signed. " W. J. T."

ROBERT THORBURN.

Amongst the unfortunate artists who suffered through the introduction of photography and the consequent evils it brought to the followers of the art of miniature painting, Thorburn must be numbered. Born in 1818, he was trained for miniature painting and became very successful until the new mode of portraiture ruined his practice and he was forced to adopt portrait painting in oils, an art which suffered far less than miniature painting. Foster gives a full page illustration (No. 140) to his full length miniature of Louise, Duchess of Manchester, and there is little doubt that had the art survived he would be far better known than is the case. He died in 1885.

32. A miniature of Alexander Campbell, of Inverness.
Signed and dated. " Robert Thorburn, A.R.A., 1836."

FRANCOIS HUET VILLIERS.

A refugee from the French Revolution, Villiers came to London and styling himself rather grandiloquently as " painter to the French king " soon established himself firmly. He enjoyed the patronage of the Duchess of York, and exhibited fairly constantly at the R.A. from 1803 till the time of his death in 1813.

29. A pair of miniatures of a lady and gentleman.
Both signed and dated. " Huet Villiers, 1805."

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